

Movie Makers

July-August 2003

Volume 13 No. 4

The American Motion Picture Society

Sponsors of the oldest continuing Film/video Festival in the world.

The Difference Between Shooting "Quincy" and "Friends"

Walt Gilmore

The technique of shooting a one-hour, single camera drama like "Quincy" and a half hour multi camera comedy like "Friends" is considerably different. To begin with a one-hour single camera show usually shoots on a seven-day schedule. Generally, the plan is to shoot one or two days on location for exterior scenes and actual (rented) locations; sets which are too expensive to build at the studio. Example might be a grocery store or a hospital interior if the studio does not have an existing set built and easily dressed.

Location scenes are scheduled first so that a) the home stages can have new sets prepared and b) to insure that

the scenes are not rained out by the weather. The first show I ever worked on was a half hour police story entitled "Felony Squad." We had a strict schedule of two days out, then two days on the stage and the stories were written to fit that schedule. We had one stage with permanent sets (the police station) and space for special sets for each episode. Scripts were scheduled for production in an order which allowed sets to be built for several episodes with minor modification each week. As we were working at 20th Century Fox, we also had access to any standing sets on open stages. That meant at the time we had use of sets built for "Peyton Place," "The Ghost and Mrs. Muir," "Judd For the Defense" and any completed

features like "Butch Cassidy..." and "Hello Dolly" as well.

Today many shows are produced by independent companies on smaller, rented studios without the luxury of standing sets and so the use of locations is very necessary. Since a one-hour show usually has about 40 minutes of formatted story time that means that the company must complete five and three quarter minutes each day or 36 seconds of story each and every hour of its seven day schedule. And that's at a cost of around \$15,000 an hour for the shooting company!

Not too much work you say, but remember each scene

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Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker.

**Vol. 13 July-August 2003
No. 4**

MOVIE MAKERS is published bi-monthly on the 25th day of odd-numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

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George W. Cushman
Founder,
1909-1996

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

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www.angelfire.com/movies/amps

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From the Editor

A lot has happened production-wise since our last issue. In the May-June issue, I admitted my mistakes in shooting interviews with two former crewmembers of the U.S.S. Nautilus, the first nuclear submarine to cross the North Pole. Originally I had shot their interviews with a boom microphone on a fish pole in a room with a horrible echo. The interviews had to be re-done.

In late May I traveled back to Groton, Connecticut and met with the two gentlemen and redid the interviews. This time I carried a large SONY DVCAM that had two separate microphone inputs. I miced each person with a lapel mic.

Since the two gentlemen wanted to be interviewed together, I framed a two shot with the large SONY DVCAM and I brought a second camera with me. This camera was used to shoot a close up of who ever would be speaking. However, it only had a shotgun microphone for recording audio.

In the edit phase, I selected the appropriate clip and placed audio from the two shot on the time line and then

matched the audio with the video from the close up camera. Sometimes this was easy to do and other times it was hard. However the end result was a spectacular edit! Not only did I have a great close up but I had great audio as well.

I used the travel time from Oklahoma City to Connecticut to review the original rough cut and to frame specific questions in order to encourage the same responses. The interview lasted over three hours. I was surprised at how long the interview was. I guess I was so totally absorbed by what I was doing time just flew by!

I will say that the two men I interviewed, Jack Kurrus and Al Charette, really made this production work. Besides sitting through two interviews, they provided me with old photos and also viewed rough cuts to spot potential mistakes.

I am glad I made the extra effort to make this production a success.

In previous issues I have encouraged AMPS members to try to get their productions aired on local access or other television venues. Currently I am working with our own local ABC affiliated television station. They have provided an hour of time each Sunday at 1 PM in the month of June

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The Art of Editing

(Editor's Note: Thanks to Ned Cordery for forwarding this article which appears on the IAC website.)



What is it that separates art from craft?

As we know from a recurring theme in "Shakespeare in Love" - "it's a mystery." All art is based on a craft, be it painting, music, sculpture or film making. Film making is a craft-rich activity, every component of a film is created by the application of crafts and even a mediocre film can be lifted by skilled craftspeople. Look at all those Hollywood Studio productions from the late 30s through the 50s; the gloss was worth seeing even if many of the films weren't. Great acting is a complete and almost impenetrable mystery. Many years ago I saw Anthony Hopkins on the stage in "Pravda" and that performance remains lodged in the very fibre of my being as the greatest live performance I have ever seen. I got a glimpse of it again in "The Remains of the Day". If what happened on that stage and in that film could be taught then every actor would be as great as Sir Anthony; obviously they are not. So what is it that transforms a compe-

tent craftsman into an artist? This is the mystery we would all like the answer to and as editing lies at the very heart of film making and many of us have learnt the craft what is it we need to make the giant leap from practitioner to artist at the edit bench?

Walter Murch comes with impeccable credentials, a graduate of the University of Southern California Film School and contemporary of Francis Coppola and George Lucas. Mr. Murch co-wrote THX 1138 with George Lucas and then developed a very successful career as a re-recording sound mixer/sound editor working on major features such as the Godfather and American Graffiti, two films where the sound track is an integral part of the story telling. Then, in 1974 a most unusual step, Mr. Murch edited both sound and picture of *The Conversation*, Francis Coppola's masterpiece about a sound man obsessed with the minutiae of his profession. Mr. Murch was nominated for an Academy Award for the sound track and won two British Academy Awards for sound and picture editing. In 1979 he won the Oscar for the sound track of *Apocalypse Now*, the sound of the opening sequence sets the scene to perfection, the room fan, the sound of helicopters the cut to napalm silently bursting against the jungle, the drunken haze, the heat,

all brilliantly set up by the sound. We knew where we were and knew this was not going to be a happy experience. In 1996 Mr. Murch won two Oscars for picture and sound for the *English Patient* as well as the British Academy award for editing. It is unusual to find in this highly developed industry a man who does everything at the edit bench and does it with consummate artistry.

In 1995 he authored a slim volume, "In the Blink of an Eye", now in a revised and updated Second Edition. In 2002 a book was published, "The Conversations - Walter Murch and the art of editing film" by Michael Ondaatje - the author of the *English Patient*. Here are two volumes that must surely cast some light on the art of editing; they are not about technology but about decisions that impact the effect of sound and picture on the audience and how one man makes them.

The first thing to recognise about these books is that they are not textbooks but discourses. The first is based on a lecture given in Australia and the second is a verbatim transcript of the conversations. They have to be read carefully because the information is generally not neatly tabulated but rather revealed. Mr. Murch is interested in the cut, why it works and how the editor decides where to make it, not in terms of continuity

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IN SEARCH OF AMBIENCE

Stan Whitsitt

As Americans go about their daily activities they are in constant search for ambience. They seek out restaurant that projects ambience. Our moviemaking friends discuss ambience of the places they have visited.. But, when asked to define ambience, no one is able to give a definitive answer.

Here is a definition I either read somewhere, or made it up, or was told by my Uncle Elmo. However I came by it, I like it.

Ambience is that intangible something that causes eyes to mist, or causes you to vomit when you are somewhere other than your very own den, surrounded by your very own lifestyle on which you have spent a lifetime and a small fortune accumulating.

Ambience can take many forms. In a spirit of generosity I have compiled a helpful list that might give you a snappy answer when someone asks you, "just what in the hell is this ambience you are always talking about?"

Ambience ~ Combing pigeon droppings from your hair after a visit to St. Peter's Square.

Ambience is: That good feeling you get when you disembark at a foreign airport and see all the policemen armed with sub machine guns and AK47's.

Ambience is: Discovering that world class hotel means that it is one of the world's worst hotels.

Ambience is: Getting robbed three times in one day at Cuzco.

Ambience ~ Discovery that the castle you paid a mint to visit looks just like the miniature golf course at home.

Ambience is: Hearing the last call for your flight and the wife and daughter are still in the restroom.

Ambience is: The hyenas laughing hysterically when they see you wearing the outfit the salesman at Abercrombie and pitch assured you was what everyone in Africa wore on safari.

Ambience is: Trying to perform bodily functions in an airplane restroom that measures 27 1/2 inches square.

Ambience is: Standing outside an airplane restroom, shifting from one foot to the other while some creative SOB is inside measuring the restroom for a magazine article.

Ambience is: Airplane seats that were made for small people, not a strapping 5 foot 5'2" specimen

like yourself.

Ambience is: Standing on an ice cold plastic tent floor at midnight, tinkling into an enamel pot because there may be lions or elephants between your tent and the toilet.

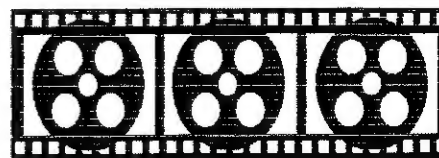
Ambience is: An eight hour airplane flight with a kid in the row behind you kicking your seat.

Ambience is: Looking out the window as the plane feels like it is falling apart, and you cannot see the tips of the wings.

Ambience is: The drunken native in the seat next to you who keeps talking to you in his language, and you don't know whether he is professing undying friendship or calling you an American pig that does unspeakable things to your female parent.

Ambience is: Coming off an 18 1/2 hour flight and having to sit around an hour because the Customs agents are not ready to go to work.

Ambience is: Stepping on the scales upon returning from a cruise to discover you have gained exactly a pound for each day you've been gone. (This is where the saying "Travel is broadening" originated.)



(Continued from page 2)

to show documentaries produced by my students and me. I briefly appear on camera in the beginning of each episode to introduce the documentaries. The results have been terrific. I have received lots of requests for copies, and many e-mails and positive comments from friends and strangers. If you have a chance to show your work, do it!

My students' summer documentary is being produced without a script. WHAT? NO SCRIPT? Yes, that is right. Anyone familiar with my shooting style knows I work out every detail in a tight script before I shoot and I don't shoot a lot of coverage. I have always been an advocate of low-no budget and amateur producers/directors taking all the time needed to work out all details on paper prior to shooting. This Hitchcock approach to production means the creativity should take place on paper and that most of the problems can be ironed out before production begins. However, this direction, which I experimented with when I shot a short documentary over two local artists, will allow the interviewees to tell the story and for the shaping to really take place in editing. Our hope is that strands to connect the interviews together will appear based on how we ques-

tion or interviewees. We also will be shooting some 16mm film as well. Yes, 16mm film, using an Arriflex BL camera. The students are quite excited about it. It will be interesting to see how it all turns out. We are planning to shoot the B roll and beauty shots using film and the interviews using DVCAM.

I am in the middle of reading a fascinating book called "Genius of the System." If you are interested in how Hollywood and the film industry operated during the late 1920's through the 1950's this is the book for you. While it is an older book you still might find it in discount bookstores or online.

As always, you may e-mail me at mattj@cameron.edu

(Continued from page 3)

but in terms of emotional impact. This is the very heart of editing because many of those fancy transitions and devices are a means of disguising that there is something wrong at the transition and it had to be disguised. When I think of all those short dissolves I have used I cringe in recognition of a demonstration of editorial incompetence, a failure to search for the perfect cut point. This is one of the reasons it takes so long to cut a feature film. Yes, there are miles of film to be catalogued and viewed but it is the meticulous search for the

cut points that takes the time.

The discussions of editing grow from here and obviously a viewing of the films Mr. Murch has edited is a vital part of understanding something of his philosophy...

I also believe that Mr. Murch's experience as a sound editor and musician is a vital part of his artistic skill as a film cutter. He has a well developed sense of rhythm and as sound has become ever more important he clearly understand the relationship between sound and picture. He has made the transition from cutting film on a flat bed machine and now cuts on a NLE, rather strangely, standing up!

I strongly recommend these books, at the first reading they may seem rather simplistic but dig in and re-read, make notes and you will understand more about the basics of editing and structure than many of the text books can show you.

How DO you know where the perfect cut point is? There is only one frame in the shot and where it is remains a mystery only to be solved by an artist.



(Continued from page 1)

has to be shot many times to cover each and every angle and each angle may need to be shot three to five times or until every line is correct and all of the action matched properly. ...And you must also take into account the time needed to move to a set, rehearse the scene, light and rehearse movement of the camera before shooting.

The half hour comedy series like "Friends" are mostly shot in front of a live audience, with four or five cameras shooting all the angles at the same time. These shows work on a five day week: day one is rehearsal for cast and department heads – first a table reading and then a "blocking" or "walking around" rehearsal on the sets or a special hall while the sets are being modified and pre-lit for the new episode. Two more days of rehearsal follow with re-writes of the script being made to fix problems. Day four is a rehearsal day on the set with cameras, ending with a run through for the network representatives for their final approval. Day five is shoot day starting with rehearsals, a dress rehearsal (sometimes with an audience), which may be filmed or taped "for protection" (so that portions may be edited into the final show), then a dinner break and "the" audience shoot begins about 7 or 8 o'clock.

The actual shoot, when de-

veloped by Desilu Productions for "I Love Lucy," used to be shot as if it were a play in close-to-real-time so the audience could enjoy the show. Then shooting only stopped when the cameras needed to be reloaded (about every 10 minutes). Today, though the audiences are put through a longer ordeal; shooting often goes on for five or six hours with rewrites and new angles shot and reshot as the tired audience (who may never see the whole show until it is aired) is continually replaced by fresh bodies. It is not uncommon for additional scenes to be pre-shot, sometimes on location, and shown to the audience (to record their reactions which are edited into the final cut) during "the" shoot.

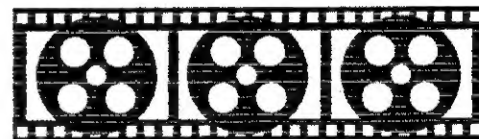
The shooting cost for an audience show is considerably less expensive than a single camera show due to reduced crew costs and shorter shooting hours. It is even sometimes possible for a crew to shoot two series each week, one on Tuesday and one on Friday. Strip shows ("reality" audience shows which include game shows and "court" shows) tape as many as five shows in a day (one week's run) and will tape several week's shows in a cluster for one or two weeks before shutting down for a rest period then beginning again to shoot the next batch.

While working in television may seem exciting, and it is, it is also very hard and demand-

ing work with long hours and the constant fear of cancellation... and unemployment!



www.angelfire.com/movies/amps



**Do you have any
back issues of
MovieMakers?**

Members of the American Motion Picture Society are interested in obtaining back issues of the *MovieMakers* newsletter. If anyone has back issues that they would like to contribute please contact Roger Garretson at RGA-RETSON@AOL.COM.

Thank you!

Be Sure to Plan for the Event of the Year!

Still haven't decided if you are going to attend this year's Joint Festival for TEN BEST of the WEST (TBW), AMATEUR MOVIE MAKERS ASSOCIATION (AMMA) and the AMERICAN MOTION PICTURE SOCIETY (AMPS)?

This year's gathering is being planned and hosted by The Southern California Association of Amateur Movie Clubs (SCAAMC.) It will be held October 9-11, 2003 at the Holiday Inn, Buena Park, California and is going to be an exciting event.

Registration will only be \$35 (US) per person for registration, if postmarked by Sep-

tember 24, 2003 or \$40 after September 24th, 2003

Besides the interesting speakers and of course lots of productions to watch, there is going to be a new contest. Come early, bring your camcorder and during the day on Thursday, October 9, make a two-minute (or less), on-the-spot video of the replica of Independence Hall located at Knott's Theme Park. The entries will be screened and judged during the festival.

The festival location is the Holiday Inn Buena Park Hotel & Convention Center, 7000 Beach Boulevard, Buena Park, CA 90620. Phone is (714) 522-7000. There is a

special TBW room rate of \$69 per night. Ask for the Ten Best of the West convention rate. Make your reservations by September 18, 2003. If you want to be close to the meeting room, request the building with the Penthouse.

Need more information, contact:

Dicie Sizemore,
4515 Toucan Street,
Torrance, CA 90503-2023
(310) 371-2636
sizepartyof2@dellepro.com

Or: Roger Garretson,
30 Kanan Road,
Oak Park, CA 91377-1105
(818) 706-8136
rgaretson@aol.com

Upcoming Festivals

Close Date	Festival name and address for forms	Open to	Subject	Format	Time Limit	Entry Fee	Award	Show Dates
Aug 25, 2003	2003 Int'l Amateur Motion Picture Festival, % Bill Leeder, 2615 W. 97th St Evergreen Park IL 60805-2731	A	G	KLM	20 Min	\$10 Y \$20 Z	W	Oct 9-11 Buena Park Festival
Aug 29, 2003	Ten Best of the West, % Pat Morgan, 32076 Waterside Lane, Westlake Village CA 91361	A See below	G	HKLMN	15 Min	\$10	W	Oct 9-11 Buena Park Festival
Aug 31, 2003	American Int'l Film & Video Festival, % Melinda Stone, 740A 14th St #387, San Francisco CA 94114	ABCD	G	HJKLMN	20 Min	\$10	WX	Oct 9-11 Buena Park Festival
A Amateur B College C Grade 1-12		D Independent E Professional F Restricted	G Open	H S8,8mm J 16mm K VHS L SVHS	M Hi8, 8mm N Mini DV O other	S Regional T Exceptions U Cash V Trophies	W Certificates X Other Award	Y Members Z Non Members

Note: Restricted to residents of states west of the Mississippi River and the provinces of British Columbia, Alberta, Saskatchewan and Manitoba

Please note the expiration date on your mailing label and renew your membership to the American Motion Pictures Society.

Your membership is vital to this organization. Remember your membership helps to keep the oldest continuously held film and video festival going.

www.angelfire.com/movies/amps

APPLICATION FOR MEMBERSHIP
AMERICAN MOTION PICTURE SOCIETY

I Would like to Join the Society:

Dues USA: (includes - Movie Maker) \$ 10.00

Dues Canada: (includes. - Movie Maker) \$ 12.00

Dues-Foreign: (includes - Movie Maker) \$13.00

Enclosed _____

NAME: _____

ADDRESS : _____

CITY, STATE, ZIP: _____

E-MAIL ADDRESS: _____

Mail to: AMPS, 30 Kanan Rd., Oak Park, CA 91377-1105

From:
American Motion Picture Society
30 Kanan Road
Oak Park, California
91377-1105



Dr. Matt Jenkins-Comm. Dept 06/01/03
2800 W. Gore Cameron University
Lawton OK 73515

Registration
for the
Annual Festival of Amateur Videomakers
sponsored by
Amateur Movie Makers Association
American Motion Picture Society
Ten Best of the West
October 9-11, 2003

I am interested in attending the annual festival of amateur videomakers at the:

Holiday Inn, Buena Park \$69/night, single or double
7000 Beach Blvd. (Reservations must be made by Sept. 18th to receive the special rate)
Buena Park CA 90620
(714) 522-7000 Fax (714) 522-3230

Be sure to tell the hotel that you are attending the "Ten Best of the West" convention to obtain the special discounted rate.

Registration \$35.00/person
 \$40.00/person after Sep 24th
 Banquet (Saturday night) \$30.00/person Filet Mignon and Breast of Chicken
Includes: Tossed green salad, fresh seasonal vegetables, potatoes, rolls/butter, dessert, and coffee or tea, tax & tip

Optional activities:

Knott's Berry Farm admission	\$22	(regular admission is \$42)
Knott's famous chicken dinner (Thursday night)	\$16	

Includes: Chicken, mash, potatoes, biscuits, rhubarb compote, soup or salad, vegetable, tax & tip)

Send reservations to: Ten Best of the West
% Roger Garretson
30 Kanan Rd.
Oak Park, CA 91377-1105
E-mail: rgaretson@aol.com

(cut and mail)

Please make the following reservations:

Registration	_____ people @	\$35.00	<i>Postmarked before Sept 24th</i>	\$ _____
"	_____ "	40.00	<i>Postmarked AFTER Sept. 24th</i>	_____
Banquet	_____ "	30.00		_____
Knott's Berry Farm	_____ "	22.00		_____
Chicken Dinner (Thurs)	_____ "	16.00		_____

Total enclosed \$

Vegetarian dinners available on request (Make checks out to: Ten Best of the West)

Name _____ Spouse _____
please print as you wish it listed on the name badge(s)

Address _____ City _____ State _____ Zip _____

E-mail _____ Phone number _____

FINAL DATE
FOR ENTRY
August 31, 2003

American Motion Picture Society

presents

The

AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL



74th Consecutive Year

A separate form is required for each entry. Please print

Name _____

(As you wish it to be printed on any award)

Address _____

City, State/Zip code _____

Postal Code _____ Country _____

E-mail address _____

(For entry confirmation use)

Title of your production _____

Running time _____ Amateur _____ Independent _____

Type: Documentary _____ Nature _____ Scenario _____

ALL VIDEO MUST BE IN NTSC ONLY

VIDEO VHS _____ SVHS _____ Hi8 _____ MiniDV _____

FILM 8mm _____ S-8 _____ 16mm _____

SOUND Optical _____ Magnetic _____ Tape _____

Return the judges comments? Yes _____ No _____

ENTRY FEE PER ENTRY

FIRST ENTRY \$ 10.00

EACH ADD'L ENTRY 8.00

RETURN POSTAGE (each) 4.00
(US only)

NEW AMPS MEMBERSHIP (USA) 10.00
(Optional)

TOTAL ENCLOSED \$ _____

Payment must be made in U.S. funds. Checks, bank drafts, or money orders must be cashable at U.S. banks.

Make payable to:

American Motion Picture Society

The optional AMPS membership includes the "Movie Makers", a bimonthly newsletter.

Entries without return postage will be placed in the AMPS library.

Special instructions _____

I have read the Festival Rules and Regulations on the back of this form and I agree to abide by them. I hereby affirm that all information I am submitting is true and correct. I understand that I am to pay return postage charges if I wish my tape or film returned and I have enclosed sufficient funds for that purpose.

Signed _____

From Melinda Stone
740A 14th Street #387
San Francisco CA 94114

To _____

From _____

To Melinda Stone
740A 14th Street #387
San Francisco CA 94114

Mailing Labels

THE 74th CONSECUTIVE
AMERICAN INTERNATIONAL FILM AND VIDEO FESTIVAL

DEFINITION OF CLASSIFICATION

AMATEUR -is composed of productions made solely for fun and pleasure with no profit motive in mind, have not been financed nor funded by an outside source, and have not been subject of any sales or rental agreement prior to entry in the Festival and have not been made as a part of a college course leading to a degree. No one working on any aspect of the production may receive pay for their services. Entries may be made by more than one person, such as a club, providing the non profit condition remains.

INDEPENDENT- is composed of productions that comply with Amateur, except have been financed or funded by an outside source and/or have been produced as a part of a college course leading to a degree.

ENTRY RULES AND REGULATIONS

1. The Festival is open to all motion picture makers through out the world. Previous entries may not be reentered.
2. Entries may be film or video tape. See the reverse side for formats allowed. All video entries must be in NTSC.
3. Entries may be on any subject.
4. Entries may be up to 20 minutes in length, including credits.
5. Trailers indicating previous awards must be removed.
6. Copyright clearances, when necessary, must accompany the entries.
7. Only one entry on a video cassette is allowed.
8. Entries which the Festival Committee considers risqué or pornographic in nature will be judged but will not be screened at the Festival.
9. Use a separate entry form for each entry. This form may be photo-copied or duplicated by any process.
10. This form must be enclosed with the contest entry.

ENTRY INFORMATION

1. Receipt of all entries will be acknowledged promptly.
2. While extreme care will be given to all entries, neither the Festival nor its sponsors can be responsible for damage or loss.
3. A list of the winning entries and their makers will be sent to each contestant.
4. The judges sheets will be sent upon request and enclosed with the return of your film/video when so indicated on the reverse side of this form.
5. Entries will be judged prior to and on the closing date for each class of entry. Entries not held for screening at the Festival will be returned promptly

and the winning entries returned as soon as the Festival screening has ended, .

Entries must be shipped postpaid with return postage enclosed. If return postage is not enclosed, the entry will be added to the Society's library.

Submission of an entry denotes acceptance of all Festival Rules and Regulations.

Unless the maker objects, this Festival may make duplicate copies of certain winning movies at it's own expense for non profit showing to amateur groups but the copyright remains the property of the movie maker.

FOREIGN ENTRY SHIPMENTS

1. Entries should be sent by air parcel post.
2. Ask your local post office what information they require from you for mailing your entry to our Festival. Foreign regulations vary within each country.
3. You might also ask your post office of any special requirements for return of your entry.

**THE FINAL DATE FOR ENTRIES IS
AUGUST 31, 2003**

All entries must be received by that date!

PRIZES AND AWARDS

Plaques for the 1st, 2nd and 3rd place winners.

Certificates for the remaining Top Ten Entries

SPONSORED AWARDS (Amateur only)

CATEGORY SPONSOR

Best Editing Jim & Hattie Beach
Best Story Picture Roger & Evelyn Garretson

OTHER CERTIFICATES FOR.....

Best Experimental Best Club Production
Best Foreign Entry Best Nature Entry
Best Documentary

TEN BEST OF THE WEST

Contest Entry Form for 2003

(Use a separate entry form for each film/video submitted)

Sponsored by the Southern Calif. Ass'n of Amateur Movie Clubs (SCAAMC)

Final date for entry August 29, 2003

I hereby submit the following film/video for consideration in the *TEN BEST OF THE WEST* Contest for 2003

Title of Film or Video _____

SPECIAL INSTRUCTIONS (Specify and check all that apply)

Film Format: () Super 8 () 16mm

Projection speed _____ frames per sec Screen time _____ minutes

Sound: () magnetic () optical

Video Format: () VHS () SVHS () 8m () Hi8 () Mini DV SP Speed only

Sound track: () Normal (mono, linear) () hifi (Stereo)

My submission of the above film/video acknowledges my acceptance of all Contest Rules, especially 7 & 8.

Date _____

Entry Fee (First entry) US \$ 10.00

(Second entry) 5.00

Signature of entrant _____

Return postage (\$5.00) US \$ _____

Clearly printed name of entrant _____

Total Amount enclosed US \$ _____

Street address _____

☐ I will pick up my tapes at the convention

City _____ State/Prov _____ ZIP _____

For *TEN BEST* Committee use only

Entry returned by _____

e-mail _____

Date _____

Make all checks payable to "SCAAMC"

ALL FEES IN US DOLLARS

FINAL DATE FOR RECEIPT OF ENTRIES IS AUGUST 29, 2003

THE TEN BEST WINNERS AND HONORABLE MENTION MOVIES WILL BE SHOWN AT THE

AMMA, AMPS, TBW FESTIVAL

BUENA PARK, CALIFORNIA

OCTOBER 9-11, 2003

Questions regarding entries may be directed to Pat Morgan <pamorg@pacbell.net>

Shipping label

CONTENTS: MOTION PICTURE FILM/VIDEO

From

Return label

CONTENTS: MOTION PICTURE FILM/VIDEO

From: Ten Best of the West
32076 Waterside Lane
Westlake Village CA 91361

TO: _____

To: Ten Best of the West
% Pat Morgan
32076 Waterside Lane
Westlake Village CA 91361

TEN BEST OF THE WEST

48TH Annual Film/Video Competition

Sponsored by the Southern Calif. Assn. of Amateur Movie Clubs (SCAAMC)

Competition Rules 2003

1. The Contest is open to any amateur producer whose legal home address is in any of the following States or Provinces Alaska, Arizona, Arkansas, California, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, No. Dakota, Oklahoma, Oregon, So. Dakota, Texas, Utah, Washington, Wyoming, British Columbia, Alberta, Saskatchewan or Manitoba.

2. The Contest is held in October 2003 in Buena Park, CA

3. All film must be in the hands of the Contest Chairman on or before August 29, 2003. The term "Films" herein includes film and video media.

4. Films entered into the contest shall not be held for more than 45 days and after closing date for entries without the permission of the owner of the film.

5. The SCAAMC will present a Certificate of Merit to each contestant whose film is selected as being among the Ten Best. An award will also be given for the most humorous entry, whether or not it places in the Ten Best. Honorable Mention Certificates may be given for films judged excellent but not one of the Ten Best. All contestants will be given the judges comments and a complete list of all entries with the names of their producers.

6. No film shall be duplicated or copied in any way without the written permission of the owner of the film.

7. All Films entered shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Films made during a course of study in film or video production in a college or university leading to a degree are not eligible.

8. The producer must not receive payment, nor make payment to others for work on the film. (Laboratory processing, duplications, magnetic striping, or printing of optical tracks are acceptable.) Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the contest, it is found that the producer's statements are erroneous in regard to amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall are to be published, and all associations or clubs are to be notified.

9. The SCAAMC will inquire of each entrant, on the entry form, if the requirements of Rules 7 & 8 have been met.

10. Films by groups of amateur film/video club members may be entered in the Contest, providing all individuals

connected with the film's production come under the status described in Rules 7 & 8.

11. Neither the SCAAMC nor the judges they select shall discriminate in any way on the acceptability of silent or sound, color or black and white, film gauge or video format, nor of classifications such as travel, documentary, scenario, special effects, or animation. Entries on video tape and film are equally acceptable in this competition. Film formats are limited to Super8, and 16mm. Video formats are limited to VHS, S-VHS, HI-8, 8mm, Mini DV, recorded in the NTSC system in Standard Play (SP) speed. Video entries must be exclusively video originated. Each entry must be recorded on a separate video cassette.

12. All films entered shall have titles and credits.

13. Films that have previously placed in a Ten Best competition or received Honorable Mention cannot be reentered.

14. No producer may enter more than two entries.

15. The SCAAMC shall immediately acknowledge to the contestant, by card, letter or e-mail, the receipt and arrival condition of the entry.

16. The entrant shall pay a fee of \$10.00, in US dollars, for the first film and \$5 for a second entry. The entrant shall also pay return postage if the entries are to be returned.

17. Films are limited to a maximum of viewing time of 15 minutes.

18. All sound films must be sound on film.

JUDGING

A. The judges shall be asked to select what they consider to be the ten best films submitted and those eligible for any special award.

B. The SCAAMC shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.

C. The Ten Best films are not ranked in any order. All films shall be rated equally.

D. In all cases, the decision of the judges is final.

E. The names of the judges shall be published at the time the awards are made known.

Although all reasonable care will be exercised in the use and handling of entries, neither the TEN BEST OF THE WEST Contest Committee or the SCAAMC will be responsible for the loss of or damage to films or video tape

FINAL DAY FOR RECEIPT OF ENTRIES IS August 29, 2003—Use a separate entry form for each film

2003 INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL

AMATEUR MOVIE MAKERS ASSOCIATION

Convention in Buena Park, California, October 9, 10 & 11, 2003

Use separate form for each movie entered. This form may be copied

Name of Entrant (Individual or Group/Club, to be used on award) _____
 Street Address _____
 City _____ State/Province _____ Postal Code _____ Country _____
 Phone Number _____ e-mail _____

Production Title _____

Running time (Maximum 20 minutes including titles) _____ minutes _____ seconds

Completion Date (Must be after October 1, 1998) _____

Format must be one of the following (NTSC only). Please circle one: VHS, SVHS, 8mm, Hi-8

Video sound must be one of the following. Please circle one (not two): Normal (linear) Hi-Fi Silent

Type of Movie. Please circle all that apply: Story Comedy Tragedy Mystery Illustrated song or poem Drama Travel

Documentary Instructional Nature Animation Experimental Event Movie Family Other _____

I do _____ do not _____ consent to copying my entry to videotape by AMMA for distribution to members _____ and others _____

I do _____ do not _____ want to receive judges' comments on my entry

Entry fees must be in United States funds made out to AMMA

AMMA member first entry	\$10. _____	Send entry(ies), payment(s) and entry form(s) in the same package
Additional member entries (each)	\$ 5. _____	TO ARRIVE BETWEEN JUNE 1 st and AUGUST 25, 2003.
*Nonmember first entry	\$20. _____	Entries arriving after August 25 th will not be accepted.
Additional nonmember entries (each)	\$10. _____	SEND TO: BILL LEEDER
Return postage (up to 3 videos)	\$ 5. _____	2615 W. 97th Street
TOTAL	\$ _____	Evergreen Park, IL 60805-2731

(Tel: 708-425-0957 or e-mail: leeder80@juno.com)

Please indicate disposition of your entry after the Festival:

Return to me, postage is enclosed _____, I will pick up at Convention _____, Do not return _____.

I have read the AMMA 2003 contest rules on the other side and agree to be bound by them. I understand that noncompliance with any of the rules may result in disqualification.

Date _____

Signature _____

*I wish to become an AMMA "Instant Member" and have enclosed a second check, made out to AMMA, for \$25.00 to cover dues from this date to August 31, 2004 (\$35.00 to include a second member in the same household). I understand that this "Instant Membership" allows me to pay reduced "AMMA member" category Festival entry fees, puts me on the AMMA Magazine mailing list and gives me all the rights of AMMA membership except eligibility for the Oscar Horowitz Memorial Award in 2003.

Date _____

Signature _____

**INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
AMATEUR MOVIE MAKERS ASSOCIATION (AMMA, formerly SAVAC)
RULES – 2003**

1. The contest is open to all amateur movie makers everywhere who create non-commercial motion pictures as defined below.
2. Each entry must be a non-commercial motion picture made for pleasure and/or creative satisfaction by a club or individual producer who had no financial or commercial objective for making the movie; that has not been the basis for any commercial agreement; has not been subsidized, sponsored, or granted finances by any private, public, government, or charitable organization(s); was not made as a "showcase" to advance a professional career; and was not made as part of a degree program during a course in motion picture production at a college or university.
 - 3.1 Best Motion Picture Awards, the number to be decided by the judges, will be given to those movies judged worthy.
 - 3.2 The Oscar H. Horovitz Memorial Award will be presented to the best motion picture by an AMMA member of at least one year's membership.
 - 3.3 Honorable Mention Certificates may be given to those movies which the judges consider excellent but not "best".
 - 3.4 The judges, at their discretion, may award special prizes for separate aspects of movie making.
 - 3.5 Any entry may win more than one award.
 - 3.6 The name which appears as entrant on the entry form will appear on any awards.
- 4.1 Entries must have been completed after October 1, 1998.
- 4.2 Video entries may be in VHS, S-VHS, 8mm or Hi-8 format, NTSC only. Sound may be in Standard (normal, linear, mono) track or Hi-Fi, but not both.
- 4.3 To protect your video material, provide a leader of at least 30 seconds of black, color bars or graphics.
- 4.4 Do not send original or edited master tapes.
- 4.5 Motion pictures which have previously won an AMMA or SAVAC contest award of any kind are ineligible to be entered. Motion pictures that failed to win in a first attempt may be entered again one time only.
- 4.6 Entries may not contain "Award" leaders.
- 4.7 Each entry must be on a separate cassette with no other material and must have a separate entry form. Copies of the form are acceptable.
- 4.8 Title, name and address must be on each tape.
- 5.1 All entries must be available for exhibition at the annual AMMA convention in Buena Park, California, October 9, 10 & 11, 2003.
- 5.2 AMMA reserves the right to copy any or all entries for exhibition and/or educational purposes.
- 5.3 The producer is responsible for all necessary copyright clearances for material used in the entry.
- 6.1 Entries for the AMMA 2003 Contest will be accepted from June 1 to August 25, 2003. Entries arriving after August 25th will not be accepted.
- 6.2 An entrant may enter no more than three entries.
- 6.3 Entries should be mailed First Class, Priority Mail, or equivalent. Do not send entries by United Parcel Service, registered mail or any way that requires a signature. Receipt of entries will be acknowledged promptly.
- 6.4 Entries which are to be returned to the sender should be in packaging which can be reused or with return packaging enclosed with the entry.
- 6.5 AMMA will return entries only if the return postage fee has been paid.
- 6.6 AMMA will exercise reasonable care in the handling and use of all contest entries. Nevertheless, neither AMMA nor its agents will be responsible for loss or damage to entries.
- 7.1 All entries will be judged in the format submitted.
- 7.2 Entries will be judged by a panel of several judges. The panel's decisions will be final. There is no appeal.
- 7.3 Winning movies will be announced at the Convention. Winners will also be published in *The AMMA Monitor*.

(This form may be copied)